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downright false. These two classes of statements are distinguished by no internal mark, and it is only now and then that we are enabled, by external evidence, to recognize their respective values. Thus we are led to the conviction that Pausanias's work is not based chiefly upon first-hand observation, but rather upon literary sources. The only possible points of controversy are, what these sources were and how he used them, whether he gathered much supplementary material by his own travels, and, if so, how he turned this to account.

To enter fully into these controversies would lead beyond the limits of a brief notice, and we must therefore confine ourselves to two or three general points of view. Gurlitt regards the work of Pausanias as essentially a guide-book, intended to emancipate the traveller from troublesome *ciceroni*. This is claiming for the book qualities which it does not possess, and, at the same time, is unjust to the author's praiseworthy effort to present, for each locality, a picture constructed on one uniform scheme. Pausanias is no substitute for a well-informed guide; what he offers us is a quantity of more or less valuable learning, distributed on a framework of topographical notes. His book has about as much practical usability as an ordinary hand-book of geography. Again, Gurlitt goes too far in the effort to excuse or explain away the historical and geographical errors which have been pointed out in Pausanias. In short, he is too much of an apologist. Nevertheless, we cordially recognize that he has made by all odds the most valuable contribution to his subject which has yet appeared.—LOLLING, in *Göttingische gelehrte Anzeigen*, 1890, No. 15, pp. 627–31.

WOLFGANG HELBIG. *Führer durch die öffentlichen Sammlungen klassischer Alterthümer in Rom*. 2 vols., 12mo, pp. XII, 548; 433. Leipzig, 1891; Karl Baedeker.

The remains of classical sculpture in Italy are being exhaustively catalogued and described by German scholars. What Dütschke's *Antike Bildwerke in Oberitalien* has done for Northern Italy and Matz and von Duhn's *Antike Bildwerke in Rom* for the private collections of Rome, Helbig's *Führer* has accomplished for the public galleries of Rome. It covers a more important field than either of the others, and is at once more practical and more thorough. We are led through the various museums of the Vatican, the Capitol, the Lateran, the Conservatori Palace, the Villas Albani and Borghese, the Palazzo Spada, the Boncompagni and delle Terme and the Collegio Romano. The Etruscan museum of the Vatican and the two museums in the Collegio Romano are described by Emil Reisch. What the student wishes to find in a catalogue of these monuments is (1) their provenience and state of preservation, (2) their probable date and significance, and (3) references to the best illustrations and special treatises.

This information Helbig has furnished us in very convenient form, by the use of different types. The references to figured illustrations dispense with the necessity of minute description, and permit the text to deal chiefly with interpretation. Helbig's interpretations are formed with independence and excellent judgment. Thus the Centocelle statue, which usually passes for an Eros of the type established by Praxiteles, is determined, by comparison with replicas, to be a Thanatos. The terracotta plaque which Waldstein considered an original sketch by Pheidias is here catalogued as modern. The Laokoön is freed from the supposed dependence on the Pergamon frieze, but the relation which the Torso and the Apollo of the Belvidere may have borne to the Pergamene sculptures is left unnoticed. It is probably an oversight which permitted the restorations of the Laokoön to be noticed in the large type, elsewhere expressly reserved for interpretation. As this monument is catalogued as the original work of the three Rhodian artists, it is important that the kind of marble used should not have been left unnoticed. In describing the silver *paterae* from the Regolini-Galassi tomb and the celebrated *patera* from Praeneste, Reisch follows the view advanced in *the American Journal of Archaeology*, III, p. 322 ff., that they are probably of Cypriote origin, and that the Praeneste *patera* presents some Assyrian or Phœnico-Cypriote myth, though he will not go so far as to connect them with any definite Cypriote legend. The bibliographic references appended to the interpretation of each monument, though few in number, are selected from the best authorities. In order that such a work as this should prove even more useful to scholars, and especially to those who are unable to visit Rome to examine the originals, it is most desirable that, along with verbal description and bibliographic references, the contents of museums should be fully exhibited by some photographic process. Where is the museum that will begin such a systematic exhibition of its treasures?—A. MARQUAND.

R. KEKULÉ. *Ueber die Bronzestatue des sogenannten Idolino*. 49. Programm zum Winckelmannsfeste der Archäologischen Gesellschaft zur Berlin. Mit 4 Tafeln. Folio, pp. 21. Berlin, 1889.

The first three plates of this pamphlet—in which is published, by a competent hand, “the most beautiful of ancient bronze statues”—supply a lack long felt, viz., a satisfactory representation of the Idolino. After a sketch of the history of the statue since its discovery in 1530, and of the bibliography, the author gives a delicate and appreciative analysis of the stylistic characteristics of the statue. He appears to be wrong, however, in describing the situation as one suggesting “the moments of movement and activity:” the position of the right hand shows that the boy still holds the oil in it, and the body would have been differently balanced